

# CHANTECLER IN THE MAKING

## MADE ADAMS THE GUIDING SPIRIT IN THE PRODUCTION.

In Even the Smallest Details She Has Taken an Active Interest. The Misses of the Play as She Reads It. Hours of Tedious Drill for Actors.

They have a new, heavily made, strongly hooded, sound proof door at the stage entrance of the Knickerbocker Theatre these days. And there is a reason. "Chantecler" is being busily rehearsed on the other side of that door.

So it was only after repeated knocking that an iron bolt at last flew back and the door itself opened wide enough for the admission of a letter that gained for an outside access to all that was going on within. That is, it did eventually. For the letter entered, but not the bearer. The hand that opened the door as quickly closed and rebolted it. But after a full sized stage entrance wait, which is an ordinary stage wait multiplied by eternity, again the door flew back.

For almost as quickly once again the door opened and an aged gentleman grudgingly admitted the outsider.

Parallel with the narrow passageway that leads from the stage entrance to the stage itself is an equally narrow flight of stairs ascending to the dressing rooms above. Down these in seemingly endless procession at this very moment moved a stream of variegated beasts and birds, at least so far as their bodies were concerned; but each form of beast or bird was topped by a talking, laughing, or even more laughably serious countenance of man or woman. All hurried toward



MISS ADAMS WATCHING "THE CHANTECLER" REHEARSAL.

the stage. It was the hour for beginning rehearsal.

At the end of the corridor could be seen the theatre stage itself, disappointingly devoid of scenery, with a bare hardwood floor, backed by a high solid wall of white-washed brick. At a table in the centre, just in front of the footlights but with its back to the auditorium, sat Miss Made Adams with manuscripts, notes and portfolios beside her; at the other end of the table sat Charles Frohman. Luckiest of moments. Mr. Frohman could be heard telling his star somewhere in the manuscript of the "good play was always to be found in the looking 'a single sparrow, which contains the whole play," mentioned examples, the "to be or not to be" soliloquy in "Hamlet," Barrie's definition of "Youth, eternal youth" in "Peter Pan," and then finally, the very essence, the delivery of which actress and manager had apparently just then been rehearsing.

"It should be given not so much with volume of voice but with unsimulated energy. It is the speech in the play," Mr. Frohman was saying. "There must be whole-hearted vitality behind it when it is delivered."

And then he spoke it. "In every forest there must always be a nightingale, just as in every soul there must always be a bird in one's work, so deeply planted that it lives even after circumstances have crushed it."

interrupted the stage manager, standing by with prompt book in hand.

"I know it," answered Mr. Frohman. "I am paraphrasing, extending the idea; and do you know what that idea amounts to?" he went on, regardless of Miss Adams's assenting shake of the head. "It amounts to the whole play. That speech is Chantecler. He will go away, says Chantecler, away from the debasing world of the Hen Pheasant—away, but where?"

And Mr. Frohman paused with arm raised in suspended gesture, which he quickly carried out with the words: "Away to his work; to daily labor. If Chantecler has lost in illusion very dear to him," the manager continued, "he has at least kept his principal ideal, his belief in the divine virtue of work; do you see? Consolation for the present and resolution for the future. That's the foundation stone of Chantecler. Now take that speech over again." And once more Miss Adams threw herself into the speech.

At this point the outsider was gently but firmly led across the slender foot path from the stage to the stage box, walked along another passageway, up a flight of stairs and courteously but unmistakably shown to a balcony seat. All this without a word. Words would have been out of place. The rehearsal for the principals was now over and the drilling of the company as a whole was to begin.

Suddenly the whole auditorium rang with sounds far more eloquent, certainly more suggestive than words. There was a perfect din of "quack-quacks," "honk-honks," "coo-coos," "coco-cos," and the like. It was the hour for "the animal teacher." He is a short, wonderfully active little man, with a face that is of little more than a mask of rubber, so capable is it of fashioning itself even into the expression of a bird or beast. That is Mr. James's calling, tutoring in the language of all air creatures on earth or in air. Ceaselessly he moved from one actor to another, and identifying at a glance the actor's nationality in the feathered kingdom, quickly "quack-quacked" or "coo-cooed" as the actor was a duck or a cuckoo.

By now the stage was crowded with the entire "Chantecler" cast. Only Miss Adams, dressed in a simple dark green corduroy suit, was not in costume. Fitting themselves more snugly into their costumes as they moved, the characters late in entering now assembled from all parts of the theatre. The frequent comment is overheard that the costumes "are gratefully light to wear, easy to navigate in, but that the least complicated of them takes a good hour for proper adjustment." It seems that all the costumes were made in Paris upon a general scale, and have now been refitted to the actors chosen for the different parts. In nearly every instance they have been refashioned under the assiduous directing hand of Miss Adams.

In this particular, as in every other aspect of the "Chantecler" production in America, here will be the dominant spirit of the venture. That is, made evident at every moment during any one of its rehearsals. The two distinct sets of rehearsals daily in progress, and daily includes Sunday mornings for principals, afternoons for the rest of the company, are only a part of the preparations. Besides these, five heavy sets of scenery are being built, special music is being arranged, a wilderness of properties is being manufactured, new devices for special stage lights are being tried, colors are being blended, groups are being arranged, in short, a great human dramatic canvas is being filled, and the unfiring painter is Miss Adams.

At one moment in the "Chantecler" rehearsal she is down on her knees pointing out to the costume a better formation for the Turkey Cock's wings, indicating the line she wants on the costume before her. At another time she is directing single handedly a full-stage of nearly a hundred actors. In short, hers is the gift of doing a man's work in a woman's way. The attitude of the people on the stage toward her is based on respect for her fairness, her practical wisdom, her demonstrated ability to get results, and among the men it has in it too an element of chivalry.

Six-year-old Robert Gleason after being rehearsed one day for one of the tiny chickens had been dispensed with by the stage manager on finding an even tippler had to play the part of the cunningest of the "chicks." So little Robert Gleason was dismissed after a single day's frolic in a costume that had delighted him more than anything else in life. But he took his dismissal very courageously until he got outside the theatre, and then the whole episode proved too much for him, so much in fact that he had a good cry which lasted him all the way home. But by the next morning he had pulled himself together and was on hand bright and early for the company rehearsal. Patiently he waited Miss Adams's arrival, stoically he watched the other boys gayly don their costumes, and grimly he turned a deaf ear to everybody who told him that his services were not needed. Then no sooner had Miss Adams taken her seat by the table to begin the day's work than she found herself confronted by Robert Gleason, who told her the whole story, which ended with this very businesslike question: "Now what part do I play?"

"You shall play a prayer in the last act," answered Miss Adams with equal gravity.

"What costume does a prayer wear?" quickly asked Robert Gleason.

"It's much prettier than that of one of the little chicks," said Miss Adams. "It's the costume of a lovely sparrow, and you shall have time to say."

"Oh, that's great," answered Robert Gleason as he hurried off to tell his other little friends.

Not a few of a play could make one feel more thoroughly the rank outsider than does "Chantecler." To appear dressed as an ordinary mortal in a theatre filled with specimens from every walk of life, the animal kingdom like going to a fancy dress ball in a shopping suit or suddenly entering a barnyard without warning and deliberately precipitating an argument utterly hopeless of solution. Not to be able to respond with at least a "gobble-gobble" at the approach of the animal teacher brought with it almost the feeling of an utter loss of the power of speech.

There was a swarm of little chickens with their endless "peep-peep-peep," the cooing pigeon, the black cat stretched out at full length, the cynical, aggressive, beautifully sleek but insinuating Blackbird, and most wondrous of all the Hen Pheasant, with a headpiece like a golden helmet, a beautiful creature with a gorgeous magenta breast flanked by graceful wings of gold and red. Dozens of others there were—even the Cock King, majestic, splendid, expansive, was there on the shoulders of another actor that Miss Adams might watch the effect of his colors moving among the crowd. Representative of the entire animal and feathered universe, divided into two great squadrons, marched forward and backward toward and from each other for practice in the strut each must acquire with the accuracy of a ballet.

Against the white brick wall Chantecler stood out in relief; the king cock, the feathered incarnation of the artist and the mission upon earth. In his every movement the Blackbird personified in

solent, jeering, deadly ridicule, destructive of ideals as completely as the dog with his great homely, harmless bulk betokened nothing but natural goodness. Then, when the Blackbird every inch of them connotative of opposition to all progress, haters of light. To the eye one of the loveliest of all was the Peacock, the very picture of affection, nobility, and aristocracy, and an aristocrat in narrowness. Near him was the Guinea Hen, worldly, vain and frivolous to the last degree. And quite by herself, stepping rather than striding like the rest, was the golden-plumaged Hen Pheasant, the very quintessence of the eternal feminine.

To Maude Adams's mind once the meaning beneath the surface of the play is grasped, that is, that the doctrine of the individual efforts as a workman, however humble, "Chantecler" will have a potency to appeal to every earnest-minded American man and woman in the land. At the end of the rehearsal Charles Frohman expressed the same belief at greater length.

"If you ask me why all these elaborate preparations for 'Chantecler,'" he said, "besides the fact that it is undoubtedly a modern masterpiece and would surely find its way into English every inch of them connotative of opposition to all progress, haters of light. To the eye one of the loveliest of all was the Peacock, the very picture of affection, nobility, and aristocracy, and an aristocrat in narrowness. Near him was the Guinea Hen, worldly, vain and frivolous to the last degree. And quite by herself, stepping rather than striding like the rest, was the golden-plumaged Hen Pheasant, the very quintessence of the eternal feminine."

This is the mission of the play on the individual efforts as a workman, however humble, "Chantecler" will have a potency to appeal to every earnest-minded American man and woman in the land. At the end of the rehearsal Charles Frohman expressed the same belief at greater length.

"To a people who are themselves workers 'Chantecler' will come as a verification of their best selves. When you speak the word courage you spell Chantecler's crow."

### WHAT WOMEN ARE DOING.

Women's clubs in Tennessee and Kentucky have inaugurated a vigorous campaign for the betterment of rural roads in their States. This new movement grew out of their effort to send travelling libraries into the remote regions of Kentucky and Tennessee. They declare that the greatest obstacle met with was the impassable roads.

Miss Grace Shepherd, the newly elected State Superintendent of Public Instruction for Idaho, was educated at the Kansas Normal School and the University of Chicago. Since her graduation she has been a teacher in the high school at Boise. She had five competitors in the primaries for the Republican nomination, and at the election ran 10,000 ahead of her ticket.

The women of the Methodist Foreign Missionary Society have just finished raising the amount necessary for a new building at the Isabella Thorburn College at Lucknow, India. This new building will be dedicated as a memorial to Lilavati Singh, a talented young Hindu woman, who came to America for the purpose of raising money for the college but died before she had hardly begun.

Mrs. Christina Ladd Franklin is the chairman of the committee of the Association of Collegiate Alumnae to whom candidates for the Belcher fellowship must file their credentials. The Belcher \$1,200 for research in science is the largest award fellowship offered to women in the United States. It was founded three years ago and was first awarded in the spring of 1909 to Miss Caroline McGill of the University of Missouri. This fellowship is awarded every other year and is available for study and research in either Europe or America. Miss Laura Drake of the College of the Association of Collegiate Alumnae; William H. Howell, dean of the John Hopkins medical school; Ira H. Brown, president of the Johns Hopkins University; and M. Cary Thomas, president of Bryn Mawr College, are the directors of the foundation.

The Lady Chapel of the new Liverpool Cathedral, which is to be open next summer, has a scheme of beautiful stained glass windows commemorating the noble deeds of good women. Besides the famous women of the Bible the following are commemorated: Dr. Alice Marvel and all who have laid down their lives for their sisters, Grace Darling and all courageous maidens, Josephine Butler and all brave champions of purity, Mary Collet and all noble army of martyrs, Catherine Rossetti and all sweet singers, Catherine Gladstone and all loyal hearted wives, Elizabeth Barrett Browning and all women who have seen the infinite in things, Agnes Bidelet-Cosse and all women, almoners of the King of Heaven, Mother Cecile and all women loving and large hearted in counsel, Anne Hirdreder and all missionary pioneers, Margaret Goldolph and all who have kept themselves unspotted in a corrupt world, Queen Victoria and all noble queens, Elizabeth Fry and all pitiful women, Agnes Jones and all devoted nurses, Mary Rogers and all faithful servants, Amy Clough and all true teachers, Mary Somerville and all earnest students, Lady Margaret Beaufort and all patronesses of sacred learning, Susannah Wesley and all devoted mothers.

Miss Helen J. Sanborn of Somerville, Mass., has just presented a valuable illuminated manuscript to the library of Mount Holyoke College. This manuscript contains 132 vellum pages, with eleven full page paintings, and many decorative initials. It is a record of the fraternity of San Nicolo della Mariniera, an order of Venetian nobles, from its foundation in 1573 to 1736. The text is Italian and in the handwritings of various scribes.

Miss Dennis Martin and Miss Gladys Martin, twin sisters of Eldorado Springs, Mo., have made the highest grade made in the University of Missouri during the last four years. They tied on an average grade of 97.3 and headed the list of seniors to be elected to the Phi Beta Kappa. The girls are in their twentieth year and during the four years they have been students in the university they have invariably been in the same grade, though they never study together and seldom receive each other's help.

Miss Alice Howell presided at a dinner given recently in Lincoln, Neb., by the College Equal Suffrage League of the State University of Nebraska. There were 125 present at the dinner, about one-fifth of them the leading men of the city. Mrs. H. H. Wheeler gave the toast "The Irresistible Champion," Mrs. Paul Clarke, "It is in the Air," Mrs. Deborah King, "Votes for Women," and Chancellor Avery, "Point of View."

Wildcats Kill Deer.

From the Lexington Journal.

The prevalence of wildcats in the Forks plantation in Somerset county has been called to the attention of Chairman Brackett of the Fish and Game Commission by Game Warden F. J. Durgin. The warden recently found tracks of eleven wildcats in one drove, and says it is a common thing to see three, four and even six at one time. He thinks something drastic must be done to get rid of these animals, as they kill many deer.

# NEW DINNER TABLE CHINA

## PLATES THAT MAY COST AS HIGH AS \$800 A DOZEN.

Fish, Game and Entree Sets of Design Different From the Other China. The After Dinner Coffee Cup an Effective Means of Spending Money.

Judging from the recent importations shown by shops dealing only in china and glassware the newest feature of table equipment is the multiplication and elaboration of service, fish, game and entree plates, a set or sets of each being included in the china closet of women addicted to dinner giving.

At one time an extra fine set of English or French china of the one pattern was considered pretty good. From course to course of the finest dinners the only difference in the china was in the size of the plates.

Hostesses who were looked up to as leaders gave their guests something to talk about when they first introduced, at the beginning of a dinner, service plates much more ornate and costly than the usual dinner plate.

A large percentage of the best china of the world is manufactured for America and a large percentage of this in turn is designed for New York, a leading importer declared. "The fashion set by persons who can afford to pay for rare and original designs is not confined to any one class of entertainers, service, fish, game and entree plates of many grades now being included among the table china in the best stores."

Plotted by a friend through a leading china and glass establishment a visitor from a town up the State was astonished to see plates marked \$485 and \$680 a dozen mounted on racks displayed on a middle table. The table was on the main floor and not far from a street entrance.

"One would think," she explained, "that those plates cost 50 cents instead of \$6 each," meaning that they ought to be put in a cabinet under lock and key.

She was incredulous when a manager told her that the stock of that particular concern, the largest of its kind in New York, contained plates costing \$800 a dozen and that this price was often exceeded by specially ordered plates made from exclusive designs.

Some of the rarest designs are never put on public view at all, he said, and dinner sets are purchased every now and then by New Yorkers with the proviso that duplicates shall not be sold to any one living in New York.

This does not debar the retailer from selling duplicates to persons living in other cities except when a set is ordered made from original drawings with the understanding that only one set shall be manufactured.

In order to promote the exclusiveness desired by purchasers willing and able to pay for it, each of the several large New York concerns dealing in fine china has its own designs, which cannot be bought elsewhere in New York, this stipulation accompanying the orders placed with the various European factories representing the finest output made from designs prepared by noted artists.

"When an individual outfit of table china foots up, as it often does, to \$10,000 or \$12,000 manufacturers and retailers are glad to follow the lead of customers," said the manager. "Old time china importers knew little or nothing of this phase of the business which has developed along with the large American fortunes and the willingness of Americans to spend lavishly for art objects."

"This explains why guests making the rounds of the New York dinner tables seldom find duplicates and why they may travel the world over without finding more beautiful table china than right here in New York."

New York hasn't got it all, though. The wealthier hostesses in all the large American cities are spending increasingly large sums every year for fine china.

English ware—Cauldon, Maton, Doulton, Royal Worcester, Coalport and Crown Derby—is represented in the most expensive dinner sets and extra plates

Limoges or French china comes next, and Austrian, not so fine as either, but with a good body, comes third. Russia is sending some beautiful china which is highly appreciated by persons on the lookout for something different. The patterns on these show a mingling of many colors in small designs, the effect being subdued and not catchy, except to the educated eye. Among the latest designs in service plates of English china is the pattern called "Court Beauties," which has a rim of almost solid gold and a centre showing the head of a beautiful woman. The drawing and coloring of these, which sell for \$485 a dozen, are exquisite. A similar set is decorated with idealized children's heads.

An equally new design provided for those who do not care for figure drawings, and which sells for \$650 a dozen, has a perfectly plain centre and a rim covered with a fine floral pattern of raised gold. A third design has a third of the rim done in solid gold of Arabesque design, the remainder of the rim being covered with gold scroll work between which are glimpses of deep red. More gorgeous rims show floral designs of red and green veiled with a gold net-work or scroll.

The latest designs in high quality fish and game plates are with few exceptions covered with gold or gold shading to green, which is a background for conventionalized fish and birds done in colors. Thus a marvellously beautiful fish plate has an edge of raised gold which smooths down to a flat gold surface shading in the centre of the plate to a faint green suggesting sea water. Outlined in this is a swimming fish.

Game plates also have rims covered partially with gold and tinted centres patterned with a bird or two of blending, suggesting sea water. The dinner set to go with plates of this description is preferably of white and gold, individuality of design consisting in the application of the gold, which also determines the cost.

Newer dinner sets of average price, not designed to be used with fancy fish and game plates, include designs which suggest patterns popular nearly half a century ago, a dealer said. One of these, one of the most popular, shows a conventional design including figures suggesting large winged insects done in deep red and green, touched up with black. Another favorite design is of deep red and paler reds combined in a scroll and floral pattern which covers the entire service set.

The deep blues are having an immense vogue just now, as are blues a trifle lighter in color. Persons with a Colonial dining room show a liking for this old English blue patterned china.

The domestic china dinner sets now in the market show designs not unlike the imported Limoges. Among the best of these is a half inch wide border for plate or cup combining a color dotted with gold, green, yellow, deep rose are seen in his design, which has a rival in a pattern consisting of a slightly wider band made of tiny red rosebuds.

Perfectly plain colored bands are scarcely used at all now, a retailer said, except by hotels or restaurants.

After dinner coffee cup is like the fancy plates described, something quite new from the dinner service nowadays. Some of these coffee cups, as at a dinner given the other night, are antiques once used by foreign nobles. These like other Old World splendours, get to the auction room and are captured by travelling Americans. The majority of after dinner coffee cups, though, are of English, German and French china, more or less lavishly decorated after original designs. Latest designs at a leading store show a partiality for fine gold appliques, covering about one-half of the china, which is of a solid color or of variegated colors describing a flower.

### Passing of a Lumber Town.

Williamson correspondence Philadelphia Record.

Last night at 12 o'clock the Pine Creek Hotel, in the village of Cammal, closed its doors for all time. But one other hotel remains in Cammal. Four years ago there were four hotels there and all of them doing a flourishing business.

But the forest and the woodsmen are gone, more than two-thirds of the former population of Cammal has left, and the rows of empty houses, built in its palmy days, speak eloquently of the spirit of decadence that marks the history of the one time "metropolis of the Pine Creek region," with its population of nearly 2,000, its ponderous sawmill, big wooden pipe works, its two log railroads and its trade with the lumber camps in the Black Forest, where several hundred more men were engaged cutting timber.

### NEW FRENCH PLAYWRIGHT.

Miss Leneru's "Les Affranchis" a Work in the Fashion of Ibsen.

PARIS, Dec. 24.—Miss Leneru's play "Les Affranchis," a philosophical work in which the influence of Nietzsche is to be observed, has aroused great interest in Paris, where such plays of the Ibsen school have not been seen as often as in America or England. Some of the interest, as in the contemporary case of "Marie Claire," the book of Marguerite Andou, the dressmaker, is due to the author's personal history, for Miss Leneru has been stone deaf since a severe illness at the age of 11. M. Antoine produced her play at a special matinee in a course of productions to be devoted to new and untried writers at the Odéon Théâtre. Its success was so great M. Antoine played it again the following Saturday.



Photo by L. Harlinout, Paris. Mlle. LENERU.

# A CLUB FOR EACH WIFE.

## No Papuan Gentleman Beats Two Wives With Same Weapon.

The marriage customs of the Papuans are somewhat similar to those of many other savage races. The ceremony is largely a matter of purchase. The men marry when they are about 18 years of age and the girls at 11 or even earlier.

When a young lake man desires to get married he visits the father of his prospective bride and puts forward his personal belongings as an inducement to the father to consent to the union.

If a man has a gun he is a great personage and can demand anything, but besides their bows and arrows and spears most of the Papuans have very little. Even agricultural produce is scarce, the only cultivation undertaken being on a very primitive scale.

A little clearing is made by both men and women and the women then grow bananas and sweet potatoes. The men are always armed, and when the women go to the patch to attend to their crops or gather the produce the men go with them as protection. The women, however, do the work.

Many families have a bundle of ancient Portuguese cloth centuries old and when a young man is seeking a bride one of these heirlooms is generally part of the deal. The youth and the girl's father haggle over the marriage until eventually they agree to terms and then the thing is done. The men are not limited to one wife and once a girl is married she is subject to her husband in everything and is practically his slave.

In another part of New Guinea, says a writer in the "World," I remember a distinctly strong confirmation of the custom which places a woman at the entire mercy of her husband. At one house I visited I saw standing outside the doorway three huge stone clubs, each large enough to fell a bullock.

"On making inquiry I found that they talked with the number of wives owning allegiance to the householder; the clubs were used by the men to beat his wives when they were disobedient. The number of part of it was that while the women seemed to raise no objection to being flogged unmercifully by their lord and master, they would not be beaten with the same weapon as that used on another woman, so the natives kept a separate club for each wife."

# SOME ECCENTRIC LAWS.

## We Haven't a Monopoly of Them in This Country by Any Means.

In Chicago recently an ordinance regulating the length of hair pins created much outcry, though the reason for objection is not clear to a mere man.

But Chicago women would doubtless start a revolution if they lived in Lucerne, where a law forbids women wearing hats of more than eighteen inches diameter or the wearing of foreign feathers and artificial flowers.

If one wishes to wear ribbons of silk and gauze, a license must be procured which costs 50 cents a year.

According to the "Green Bag," Norway not long ago passed an act to the effect that any woman wishing to wed must first present to the authorities a certificate showing that she is competent in the arts of cooking, sewing, knitting and embroidery.

Germany has an intelligent and practical method of dealing with men who ill-treat their wives. Instead of sending them to jail for a continuous period, as is done in this country, and thus depriving the family of the man's wages for that time the German offender is arrested on Saturday afternoon as he leaves his work and held in prison until time for work on Monday morning.

This plan is followed until he has served the number of days of his sentence. During the period in which the German offender spends the weekends away from his home, his earnings are handed over to his wife.

In Belgium they place a premium on marriage by allowing a married man to vote at an election, as against the single man's one. In Madagascar one must be a father or pay for the default. If a man is unmarried or childless at the age of 25 he must contribute annually \$2.50 to the support of the State; and each woman who has remained single or is childless at 21 is taxed \$1.50 per year.

In Austria a heavy fine is imposed upon any actor who wears a military or ecclesiastical costume on the stage. In Germany such costumes may be worn, but actors will not do so unless in a serious situation if they are not absolutely correct down to the last loop and button.

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